



VELIZAR VESOVIĆ

Novo zlatno doba / New Golden Age

GALERIJA MIROSLAV KRALJEVIĆ
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Velizar Vesović predstavlja se sa šest kolor-fotografija ujednačene kvalitete, klasične estetičnosti i senzibiliteta, čiji su motivi u umjetničkoj fotografiji odavno preekspozicionirani - detalji pejzaža. Intimistički su to zapisi nastali, otkriva to autorov blago idelizirajući pristup, u tihom dosluhu snimatelja s čovjekovom rukom još nedirnutim krajolikom; slapovi gorskog potoka, odbijesak svjetla u gorskom brzacu, zalazak sunca, kamen koji se doima poput skulpture, s lišajevima na sebi, prolistala krošnja... Vesović ih je, nema sumnje, stvarao opušteno i polako u dokolici, neopterećen izvanjskim diktatom rokova, pa je tempo njihova nastajanja očito određivao autorov stvaralački užitak.

No već površna formalna i tehnička analiza ovih uradaka potvrđuje da to nipošto nisu ad hoc nastale ni spontane fotografije, stvorene u trenucima autorova nadahnuća, dapače, da su nastale u ravnoteži između osjećajnoga i promišljenoga, a iznad svega su plod autorove koncentracije i zainteresiranosti i za konačan izgled vlastita proizvoda, pa su stoga proizašle iz muktrpna i dugog studiranja brižljivo kontrolirana i "proračunata" i "režirana" problema koji ga je zaokupljao - trenutak kada će pred nama bljesnuti sva ljepota i atraktivnost motiva, a to je kada sunčeva svjetlost u određenom pejzažu, svojim odsjajima, razlijevanjima i prelijevanjima po njegovim detaljima, djeluje tako da do izražaja najviše dolaze znakovitosti i ljepota motiva.

Autor očito najprije u pejzažu pronalazi likovno atraktivan motiv, a potom - možda i mjesecima - hvata trenutak kada sunčeva svjetlost u brzacu stvara odbijesak koji će zorno ilustrirati potokovu nepomućenu čistoću, kad će lišće razlistale krošnje biti toliko prozirno da se krozanj vide - druge senzacije krajolika, s tim da sunčeva svjetlost nikada izravno ne ulazi u kadar nego se njezina nazočnost očituje isključivo u svojim manifestacijama - prozirnošću listova ili kristalnoj čistoći i prozirnosti vode.

Vesović je stvorio fotografije stilske čistoće i estetske dosljednosti koje, iako posjeduju diskretnu simboliku, nemaju retorike, a kamo li dramatike i koje nisu nikakvi ekološki alarmi, koloristički i u izrezu potpuno dorečene, snimljene eruditskim, kultiviranim i odnjugovanim okom znalca sa smislom za važno, koji je u već viđenome - u eksploatiranim motivima - našao svoj problem i razlog za akciju.

Dobio je ono za čim je žudio: zavodljivost, patos, poetizirajuću liričnost, dojam profinjene mekoće i topline svega zahvaćenoga u kadru, koji je u konačnici zaodjenut u određenu mističnost i kontemplativnost, a sve to svjedoči o tome kako se uloženi trud isplatio.

Ivica Župan







Velizar Vesović exhibits 6 colour photographs of well-balanced quality, classic aesthetics and sensibility. Their mutual motif, details of landscape, is already overexploited within the art of the photography. These inmost notes are created, as artist's slightly idealistic approach unveils, by the silent collusion of the cameraman, his human hand and still untouched landscape: cascades of the mountain stream, reflection of the light on the rapids, sunset, stone that appears as an sculpture covered by the lichens, crown of the tree in the full bloom.... Doubtless, Vesović shot them in the relaxed mood, slowly, leisurely, without the pressure of the outside time limits. It appears that the only tempo of their creation came from the author's pure pleasure of making them.

But, even the superficial formal analysis shows that these photographs are not made ad hoc, spontaneously or in the moments of the artist's inspiration. On the contrary, they originate from the balance of the sensibility and reflection and above all they are result of the artist's concentration and interest for the final look of his product. In other words, they came out from the hard and long studying, carefully controlled, "calculated" and "directed", regarding the problem that arrested his attention - the moment in which entire beauty and allure of the motif explode. That moment is when sunlight and its iridescent reflections are spilt over motif's details, emphasising it's fairness and significance.

It is obvious that at first artist locates visually attractive motif within the landscape and than, maybe for months, is trying to capture the exact moment when sun beam creates reflection in the stream clearly illustrating its serene purity or when crown of the tree put forth leaves are still see-through enabling the view of the other sensations from the landscape. It is important to stress that sunlight never enters the frame of the photography. Its presence is evident solely through its manifestations - transparency of the leaves or crystal clarity and clearness of the water.

Vesović has created stylishly clear and aesthetically consistent cycle of photographs that, regardless it's discreet symbolism, has no rhetoric, even much less drama and is not any kind of ecological alarm. Regarding it's colours and framing, cycle is uttermosty explicit, shot with erudite's cultivated eye, with the ability to find his point of interest and cause for action in the already overexploited motives.

Vesović got what he craved for: charm, pathos, poetic quality, refined mellowness, mystic, contemplation and general warm feeling of everything captured in his framing. Finally, all that is just a proof that his efforts were worth-while.

Ivica Župan

Velizar Vesović rođen je 3. 4. 1948. u Požegi. Fotoreporter - samostalni umjetnik član Hrvatske zajednice samostalnih umjetnika. Izlagao na 32 skupne i 9 samostalnih u zemlji i inozemstvu. Živi i radi u Zagrebu, Hrvatska.

Velizar Vesović was born in Požega, April 3th, 1948. Photoreporter - free-lance artist, member of the Croatian Association of free-lance artists. He has exhibited at 32 group and 9 personal exhibitions in Croatia and abroad. He lives and works in Zagreb, Croatia.

Ciklus **"Novo zlatno doba"** čini 6 kolor fotografija 118x101 cm, snimljenih 2000. godine.

Cycle **"New Golden Age"** consists of 6 color photographs, 118x101 cm, taken during 2000.

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OBRADA COLORA/SCANNING BY: Danijel Savičić

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